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Edmonton, and Shakespeare's *Midsummer Night's Dream* and *Merry Wives of Windsor*.

In support of Mr. Lawrence's thesis I would call attention to several further allusions in Dekker's pamphlets, which seem to add validity to his conclusions. Mr. Lawrence diffidently concedes in regard to the term 'Infernal' that 'no other known instance of the use of the technicality has come down to us,' beyond that in *Histrionastix* and the phrase 'Infernall musicke' in Marston's *Wonder of Women* (Act iv). Dekker, however, appears distinctly to mention the type when he says in his *News from Hell* (*The Devil's Answer to Pierce Penniless*, 1606):

'Yet some pittifull fellowes (that haue faces like fire-drakes, but wittes colde as Whetstones, and more blunt) not Poets indeede, but ballad-makers, rub out there, and write Infernals' (Grosart, ii. 99). Later in the same work he says of Cerberus: 'No, no, this doorekeeper wayts not to take money of those that passe in, to behold the *Infernall Tragedyes*. . . .' (Grosart, ii, 124).

In *Work for Armorers* (1609) Dekker has a passage about the plague which seems to depend for its interpretation upon a recognized subdivision of the drama into Tragedies, Comedies, and Nocturnals:

'The *Players* themselues did neuer worke till nowe, there *Comedies* are all turned to *Tragedies*. there *Tragedies* to *Nocturnals*, and the best of them all are weary of playing in those *Nocturnal Tragedies*.' (Grosart, iv. 96).

Mr. Lawrence's treatment of the 'Nocturnal' is rich in suggestion concerning the purposes and methods of Elizabethan playwrights. An investigation of the 'Infernal' type might also explain a number of apparently purposeless scenes and episodes in plays of the time. One thinks at once of Miles in Greene's *Friar Bacon* riding to Hell on the Devil's back, of the Induction to *The Merry Devil of Edmonton*, and of several scenes in Marlowe's *Doctor Faustus* (both versions) and Barnes's *Devil's Charter*.

TUCKER BROOKE.

Yale University.

KIPLING AND ARIOSTO

In the eternal search for parallels, analogues, origins, etc., someone may stumble—as did I—upon the interesting parallel of phrasing and idea given here; and may insist upon doing what I refuse to do,—that is, trying to claim for one quotation the parentage of the other. Let common origin of not unfamiliar ideas be the solution.

Kipling's Tommy Atkins defends himself from too harsh judgments by saying

(We're) . . . single men in barricks, most remarkable like you;
 An' if sometimes our conduct isn't all your fancy paints,
 Why, single men in barricks don't grow into plaster saints.

Now when Ariosto wrote his *Satira VI, ad Annibale Malaguzzo, sul Matrimonio* (1525) he merely said

Non pote uom in bontade esser perfetto

and this, in the not widely known English translation of the Satires, brought out by Temple Henry Croker (1759), becomes Kipling's parallel in

Whatever legends feign or preachers paint,
 A single man's bad stuff to make a saint. (ll. 19-20)

The unidentified Mr. H——n to whom the vagrant and mercurial Irish editor assigns the translation of this particular Satire seems interested in real rather than plaster appearance of holiness, it is true, but even so, the verbal kinship of the passages is interesting without being of great importance.

Columbia University.

GILBERT W. MEAD.

BRIEF MENTION

The Measures of the Poets: A New System of English Prosody. By M. A. Bayfield (Cambridge, At the University Press, 1919). "Sidney Lanier [in his book "published some forty years ago," which "unfortunately I did not hear of until the present work was written"] advocated the trochaic base for our lyrics, but strangely enough retained the iambic base for blank verse. English books on the subject still continue to adopt the iambic base, even for lyrics, and accordingly the system put forth in these pages is, so far as the systems in vogue are concerned, altogether revolutionary" . . . "For while the system generally received and taught, which is founded on the traditional iambic base, can readily be shown to rest on radical misconceptions of the whole matter and to break down at every turn when tested by the work of the poets, with the adoption of the trochaic base, as here proposed, every feature and variation of the verse is seen to have arisen naturally and easily, and nothing is left unexplained." In these statements, in the form of a preface, the author's purpose in publishing this book (kept within the limits of 112 pages) is clearly announced. Mr. Bayfield's experience in the use of words warrants the reader now to expect the employment of an accurate, scientific method both in defining the "misconceptions of the whole matter" to which the traditional acceptance of the 'iambic base' is declared to be due, and in demonstrating the validity of the assumption that the trochee is the basic foot in English versification. The expectant reader of Mr. Bayfield's 'revolutionary' discussion will, however, experience no slight degree of disappointment.